

Pierre-Auguste Renoir

1841-1919 | French



Après le bain

M.S.  Rau
FINE ART • ANTIQUES • JEWELS

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Sanguine and white chalk on Western wove paper stretched over canvas | Circa 1898

Signed "Renoir" (lower left)

Paper: 43 1/2" high x 35 1/2" wide | 110.49 cm x 90.17 cm

Frame: 57 3/4" high x 49 1/4" wide x 3" deep

146.69 cm x 125.10 cm x 7.62 cm



“

*Art is about
emotion; if art needs
to be explained it is
no longer art.*

- Pierre-Auguste Renoir

”



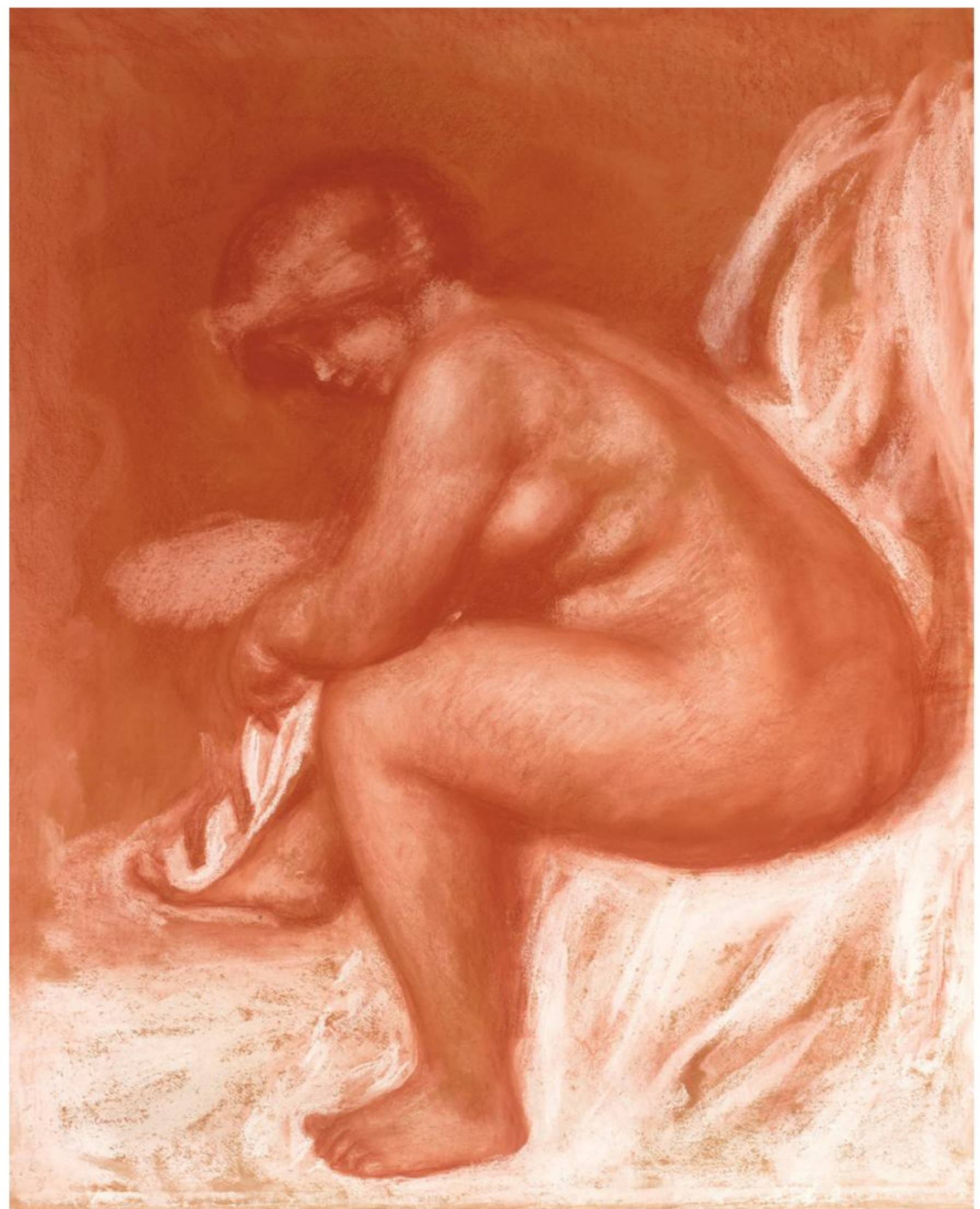
For Pierre-Auguste Renoir, Impressionism's preeminent figure painter, depicting the nude was an exercise in bringing the canvas to life. He once said, "I look at a nude, I see myriads of minuscule shades. I have to find those which will make the flesh on my canvas come to life and resonate." This compelling portrait by Renoir entitled *Après le bain* presents the nude figure of a woman in a serene, private moment, absorbed in the task of drying herself after a bath. The artist's mastery of light and shading is incredible, achieving a sense of vitality in this otherwise ordinary scene.

In 1881, Renoir traveled to Italy, where he studied the works of the Renaissance masters and the ancient art of Pompeii and Rome. Upon his return to France, the nude became his favored subject, and he used the motif to combine the spontaneity of Impressionism with the solid modeling of classical painting. Renoir's medium here, sanguine, a reddish-brown chalk, was used extensively in the Renaissance by Leonardo da Vinci (who employed it in his sketches for the *Last Supper*), Michelangelo and Raphael. Its warm hue lends itself well to depicting flesh, and the chalk drawing allows for a greater focus on line, form and texture in a departure from the aspects of color and light that so often preoccupied the Impressionists. *Après le bain* conveys the impression of arrested motion with perfect naturalness, deftly capturing the moment before the elegant lines of the sitter's form change position.

The sitter is almost certainly Gabrielle Renard, the nanny to Renoir's children and a frequent model for the artist. Gabrielle was the cousin of Renoir's wife, Aline, and came to Montmartre to work for the family at the age of 16. She developed a strong bond with the family and became a favorite subject for Renoir, appearing in several of his most important works, including his 1911 *Gabrielle with a Rose* (Musée d'Orsay). When Renoir began to suffer from severe rheumatoid arthritis that would eventually leave him unable to walk and scarcely able to grasp a paintbrush, it was Gabrielle that would assist the artist by positioning the paintbrush between his crippled fingers.

Born in Limoges, France in 1841, Renoir began his career as an apprentice to a painter of porcelain wares. He later moved to Paris at the age of 21, enrolling at the prestigious École des Beaux-Arts. It was here, while studying under Charles Gleyre, that Renoir attained a tremendous appreciation for the academic style of painting, a quality that would last throughout his career. This was also when he met Claude Monet and several other classmates, with whom he would later form the Impressionists.

Working closely with Monet, Renoir began experimenting with the portrayal of light and its effect on his canvases. The youngest member of the Impressionist movement, Renoir recognized how a subject was constantly changing due to the dynamic effects of light on color. Relying heavily upon his academic training that focused on composition, lines and descriptive details, Renoir distinguished himself among his contemporaries. His intuitive use of color and expansive brushstroke, along with acute attention to his subject, have placed him among the finest painters in history. ●



OVERVIEW

PROVENANCE

Galerie Durand-Ruel, Paris (acquired from the artist on January 25, 1899)

J. Pereire Collection, France (1966)

On Loan, The Metropolitan Museum of Art, New York, 1966-1973

Sam Salz, New York (before 1981)

Claus Virch, Paris

French Compagny, Inc., New York

Larry Silverstein, New York (circa January 1987)

Le Clos de Sierne Gallery, Geneva

Galerie Heyram, Paris (October 1987)

Francis Gross

M.S. Rau, New Orleans

LITERATURE

G.-P. and M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Paris, 2010, vol. III, p. 515-516, no. 2597 (illustrated, p. 515)

F. Fosca, *Renoir, L'homme et son oeuvre*, Paris, 1985, p. 286 (illustrated, p. 227; titled *Après le Bain*, erroneously dated 'about 1890')

M. Gauthier, *Renoir*, Paris, 1958, p. 83 (illustrated in color, titled *Woman in her toilet*, erroneously dated '1916')

B. Schneider, *Renoir*, Berlin, 1957, p. 95 (illustrated in color, p. 83)

EXHIBITED

Galerie Durand-Ruel, Paris, *Watercolors, Pastels and Drawings by Renoir*, April 1921, p. 3, no. 53 (erroneously dated '1906' and titled *Baigneuse s'essuie*)

Kunsthalle, Basel, *Meisterzeichnungen französischer Künstler von Ingres bis Cézanne*, June-August 1935, p. 30, no. 223

Galerie des Beaux-Arts, Paris, Exhibition of "La Gazette des Beaux-Arts," *Renoir: The sculpted work, the engraved work, watercolors and drawings*, October-November 1935, p. 30, no. 22

Musée national d'art moderne, Paris, *From Impressionism to the present day*, June 1958, no. 175 (illustrated, pl. 9)



LETTER OF AUTHENTICITY

**Wildenstein
Plattner
Institute**

30 East 20th Street, Suite 2FW
New York, NY 10003

wpi.art

Pierre-Auguste Renoir (1841-1919)
Digital Catalogue Raisonné project
Order: 3644–WPI Reference no: 21.05.19 / 20846

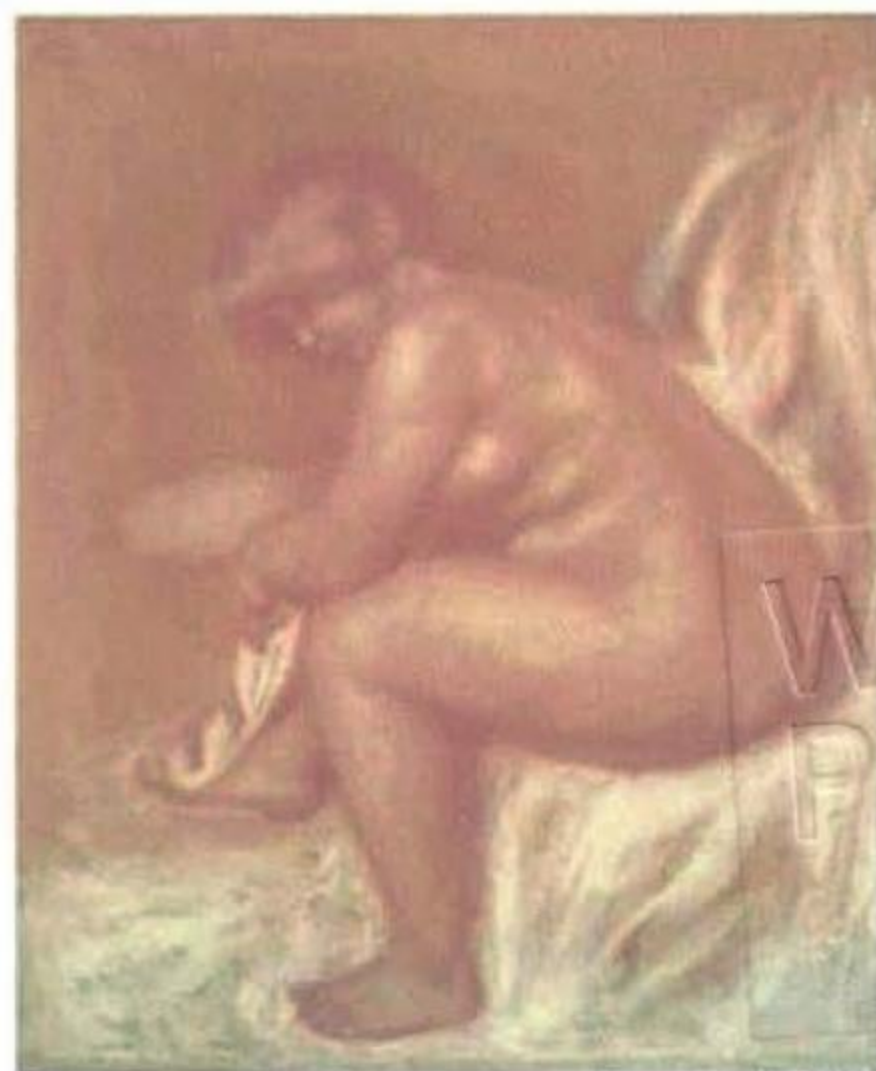
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Sincerely,



Elizabeth Gorayeb
Executive Director
The Wildenstein Plattner Institute, Inc.
New York, May 26, 2021



Après le bain - Baigneuse à sa toilette

c. 1898

Sanguine and white chalk on paper laid down on canvas

110.1 x 89.5 cm

Signed lower left: *Renoir*



GUY-PATRICE ET MICHEL DAUBERVILLE

RENOIR



CATALOGUE RAISONNÉ
DES
TABLEAUX, PASTELS, DESSINS ET AQUARELLES

G.-P. and M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Paris, 2010, vol. III, p. 515-516, no. 2597 (illustrated, p. 515)



RENOIR

GUY-PATRICE ET MICHEL DAUBERVILLE

CATALOGUE RAISONNÉ
DES
TABLEAUX, PASTELS,
DESSINS ET AQUARELLES

1895 - 1902



ÉDITIONS BERNHEIM-JEUNE
83, FAUBOURG SAINT-HONORÉ ET 27, AVENUE MATIGNON
PARIS VIII^e

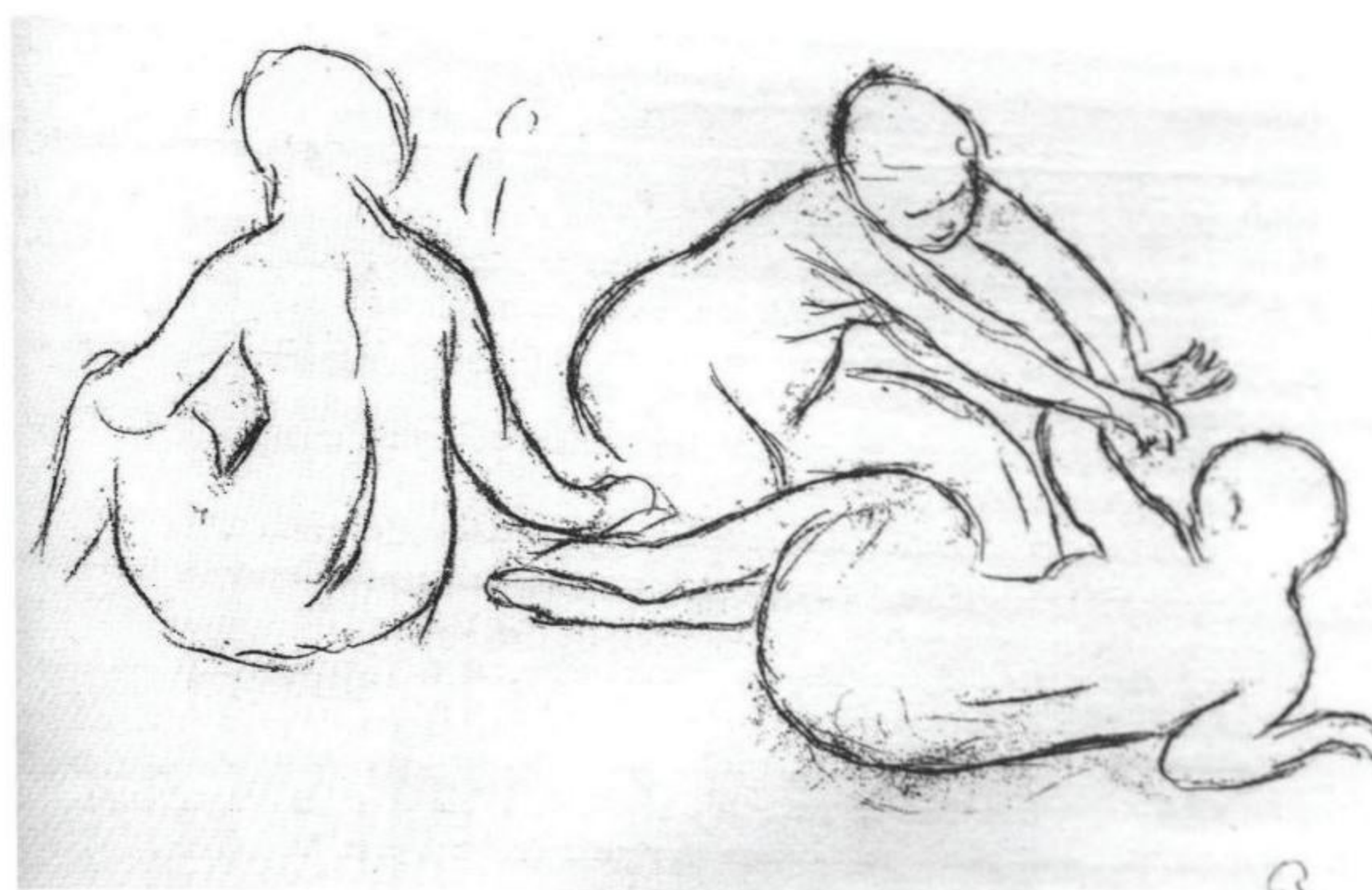
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G.-P. and M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Paris, 2010, vol. III, p. 515-516, no. 2597 (illustrated, p. 515)



50 A



2596. — Baigneuses - vers 1897.

Dessin à la sanguine et au crayon noir, 51,5 × 63 cm, signé en bas à droite « R ».

BIBLIOGRAPHIE

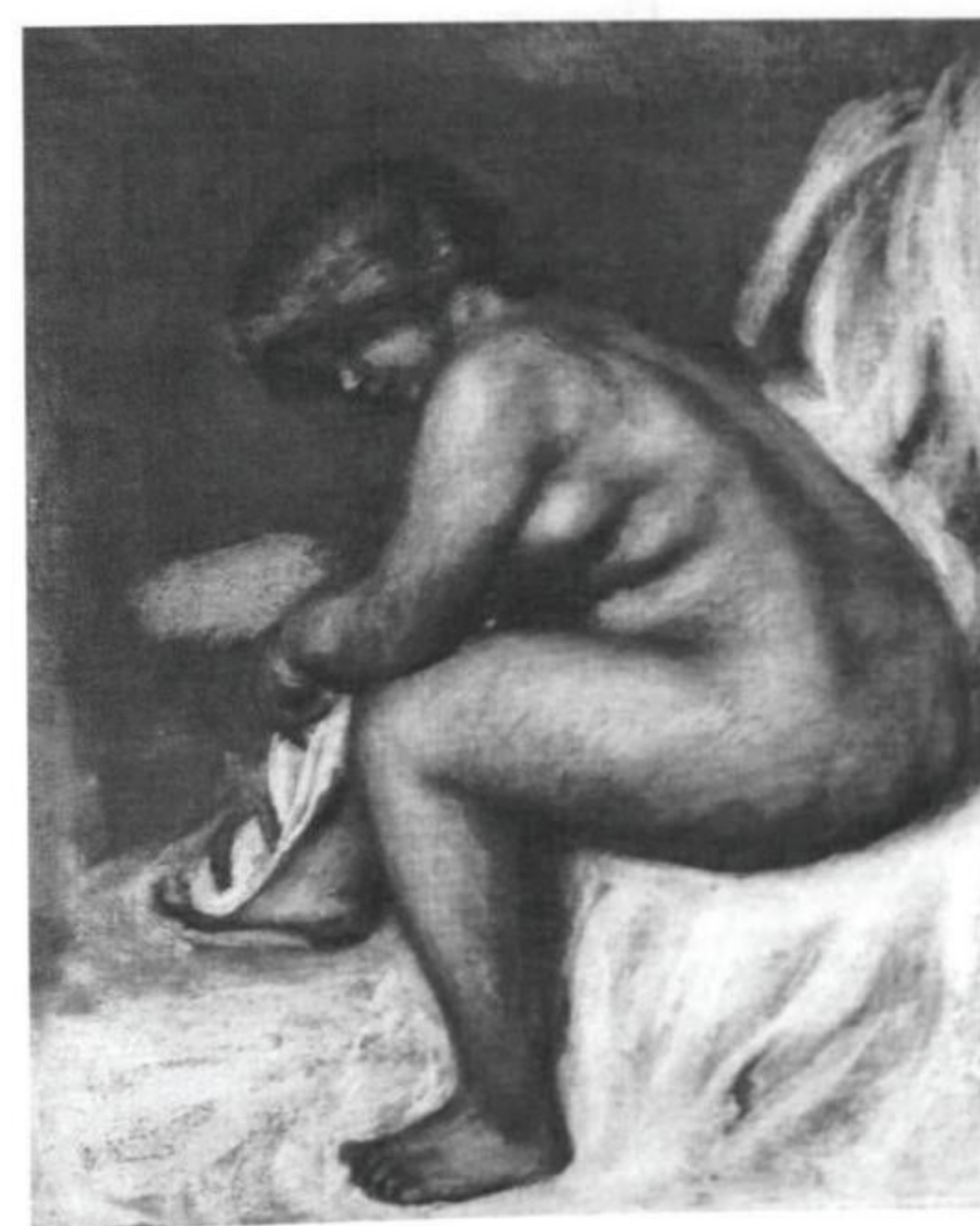
Ambroise Vollard, *La Vie et l'œuvre de Pierre-Auguste Renoir*, Paris, 1919, p. 105.

PROVENANCE

Ambroise Vollard, Paris (?); Galerie Hammer, New York; Parke-Bernet Galleries, New York, vente coll. baronne Gourgaud, 16 mars 1960, n° 37 (\$ 3 000).

2597. — La toilette ou
Femme nue s'es-
suyant - vers 1898.

Dessin à la sanguine et
gouache sur papier
monté sur toile, 110 ×
89 cm, signé en bas à
gauche.



EXPOSITIONS

Paris, Exposition de la Gazette des Beaux-Arts, *Renoir*, 1934, n° 22; Basel, Kunsthalle, *Meisterzeichnungen französischer Künstler von Ingres bis Cézanne*, 1935, n° 229; Paris, Musée national d'Art moderne, *De l'Impressionnisme à nos jours*, 1958, n° 175; New York, Metropolitan Museum of Art, en prêt, 1966-1973.

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G.-P. and M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Paris, 2010, vol. III, p. 515-516, no. 2597 (illustrated, p. 515)



50 A

2597. (*suite*)

BIBLIOGRAPHIE

Albert André, *Renoir*, Paris, 1928, pl. II ; Albert André, *Renoir, dessins*, Paris, Braun & Cie., 1950, pl. 11 ; François Fosca, *Renoir*, Paris, 1962, p. 95 ; Maximilien Gauthier, *Renoir*, Paris, 1967, p. 269 ; Maximilien Gauthier, *Renoir*, Paris, Flammarion, 1976, p. 37 ; Bruno F. Schneider, *Renoir*, s.d., p. 83.

PROVENANCE

Durand-Ruel, Paris (acheté à Renoir le 25 janvier 1899) ; Sam Salz, New York ; Vente, New York, Sotheby's, 16 novembre 1983, n° 25 (invendu).



2598. — Etude de nus - vers 1900.

Dessin au crayon et à la sanguine sur papier blanc, 36,5 × 29 cm.

PROVENANCE

Ashmolean Museum of Art and Archaeology (legs du Dr. Grete Ring, 1954), Oxford.

2599. — Pas de n° 2599.

2600. — Femme accroupie (Gabrielle Renard ou Femme nue penchée cueillant une fleur) - vers 1900.

Dessin à la sanguine sur papier, 45 × 61 cm, signé en bas à droite « Renoir ».

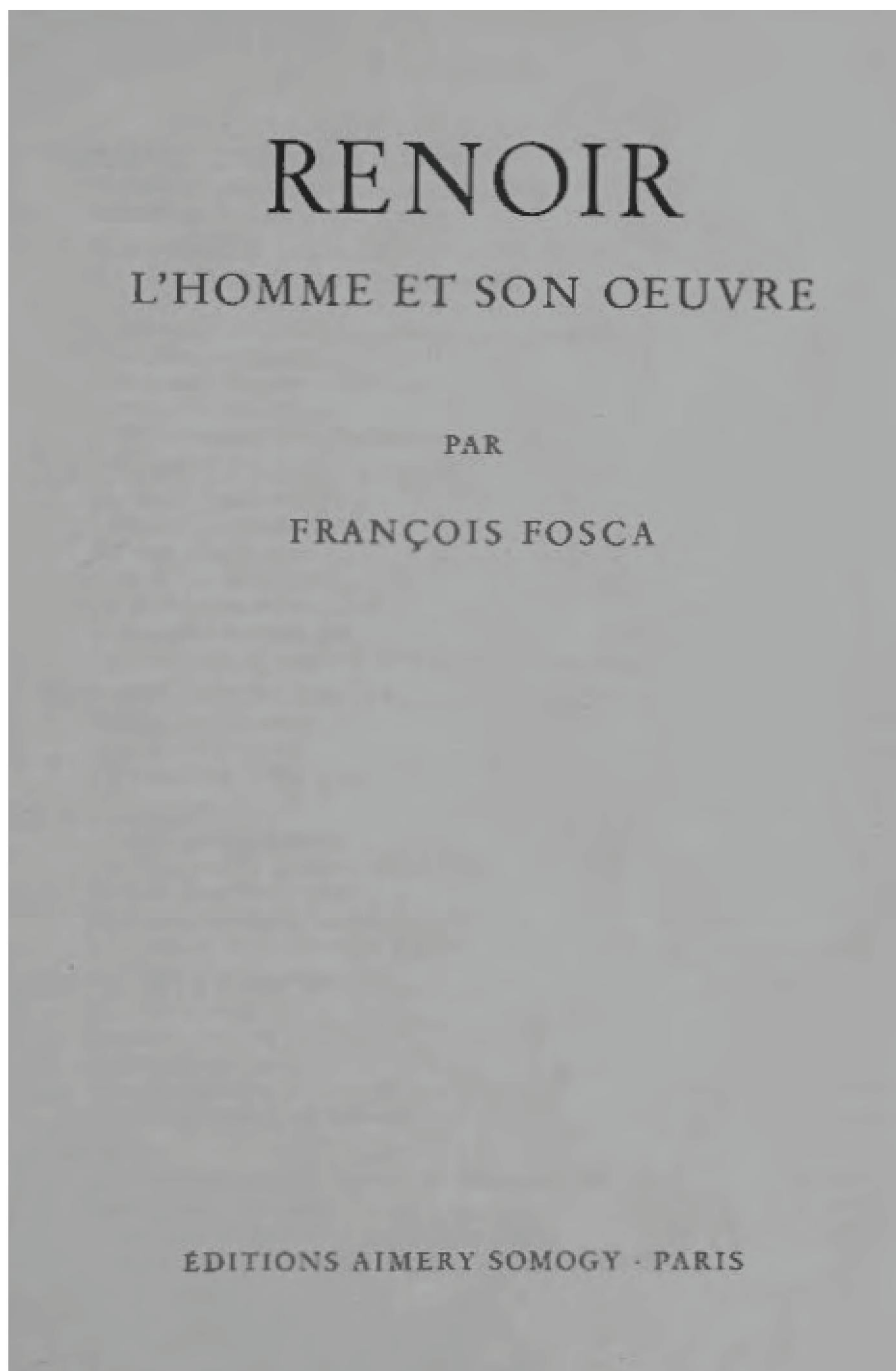
BIBLIOGRAPHIE

Ambroise Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, Paris, 1918, t. I, p. 47, n° 186 ; Ambroise Vollard, *La Vie et l'œuvre de Pierre-Auguste Renoir*, Paris, 1919, face p. 74.

- 516 -

G.-P. and M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Paris, 2010, vol. III, p. 515-516, no. 2597 (illustrated, p. 515)





F. Fosca, *Renoir, L'homme et son oeuvre*, Paris, 1985, p. 286
(illustrated, p. 227; titled *Après le Bain*, erroneously dated 'about 1890')





APRÈS LE BAIN. VERS 1890



APRÈS LE BAIN. VERS 1900

à voir Renoir, elle décidait de sa propre autorité s'il devait ou non être reçu. Ainsi que le racontait Renoir à Vollard, elle avait la manie de ne pas laisser pénétrer chez l'artiste les gens qui selon elle ressemblaient à des peintres.

Un jour, elle entra dans l'atelier et annonça à Renoir :

— Il est venu quelqu'un qui voulait à toute force voir Monsieur. Mais malgré qu'il avait coupé sa barbe et mis son costume des dimanches, le l'ai bien reconnu : c'était le garde champêtre ! Je ne l'ai pas laissé entrer !

Or celui qu'elle avait pris pour le garde champêtre n'était autre que le préfet du Var.

« Gabrielle, raconte Vollard, aimait beaucoup les couleurs vives. Un jour, Renoir lui avait demandé un foulard, et Gabrielle de lui attacher au cou un grand mouchoir rouge à pois blancs. Ainsi « arrangé », Renoir alla au Crédit Lyonnais accompagné de Gabrielle, laquelle n'était pas non plus sans être un peu voyante. Lorsque Renoir

F. Fosca, *Renoir, L'homme et son oeuvre*, Paris, 1985, p. 286
(illustrated, p. 227; titled *Après le Bain*, erroneously dated 'about 1890')



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F. Fosca, *Renoir, L'homme et son oeuvre*, Paris, 1985, p. 286
(illustrated, p. 227; titled *Après le Bain*, erroneously dated 'about 1890')





BY BRUNO F. SCHNEIDER

Renoir.

B. Schneider, *Renoir*, Berlin, 1957, p. 95 (illustrated in color, p. 83)



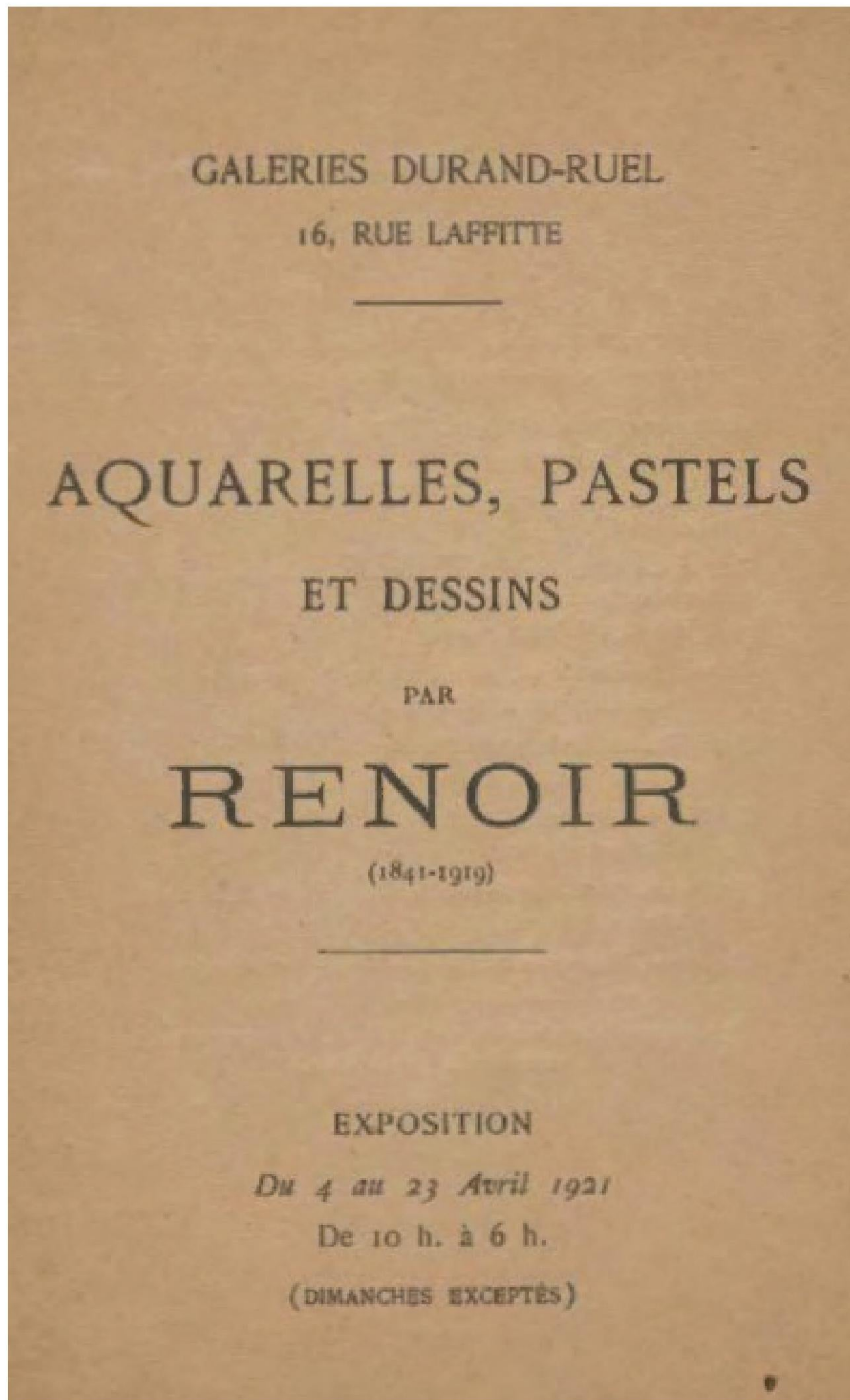
where he studied the technique of the frescoes of the 15th century. Renoir now approaches his work very carefully, he paints out, scrapes the paint off, and begins again; he frequently makes new sketches and traces them on to the canvas. He never thought much of the Impressionist conviction that the genuine work of art could only come into being by a lightning-like reproduction of the first impression. But now he becomes over-careful and even uncertain, so that it is actually only at this time, that is, after the painting of the *Bathing Girls* in 1886, that one can really speak of a crisis. The transition from the domination of colour to the domination of the line had taken place painlessly and without hiatus, whereas he found the return to colour in the late eighties and the nineties hard. Often he lacked the courage to put a single dab of colour on the canvas, and even felt it necessary to go to the neighbouring studio of a fashionable painter for advice. One is shocked by the shrill, poster-like red and green of *La Coiffure* of 1888. Parts of the canvas might almost have been painted by a house-painter,



Woman at Her Toilet, 1916 Red Chalk

and the delicate pink of the seated girl's dress, a pink, delightful nuances of which so often appear in his later works, where it adorns voluptuous female bodies, here has an unpleasant obtrusiveness. Despite all the transformation of form and colour, however, the female body retains its natural grace even here. The somewhat coquettish turn of the head which does not try to evade the carefully working hands, but nevertheless wants to be seen at its advantage — en face — was caught by the eye of a painter who could not be distracted from nature however engaged he was by problems of form and theory of art. Nevertheless there are pictures which lack even these qualities, and in which the uncertainty is as shockingly obvious as it is in the family portrait of 1896 (Merion, U.S.A.) with the painter's wife, his two sons Jean and Pierre, the nanny, Gabrielle, and a girl from the neighbourhood. The colours are dull, the forms are doughy rather than soft. Sometimes it seems as if the contours cannot contain the heavy masses of colour, which spread and become bloated. The figures stand stiffly and clumsily next to one another, and the composition lacks all spontaneity. For the first time the people in Renoir's pictures are posing; even if they had done so in previous years he had always been able to give them a natural composure and charm in the work of art: This creative power seems to have failed him in some of the works he painted before the turn of the century. It would be unfair to the artist to conceal these undeniable temporary lapses. To do that would be to belittle the severity of the battle which he had to fight, and detract from the greatness of his victory over the crisis. Now and then there are happy moments when a work like *Baigneuse on a Rock* of 1892 was produced. The skin may no longer have the delicate freshness of the early Impressionist nudes, nor the enamel-like glaze of the eighties, but light plays a creative part in the shaping of the body, it has penetrated it and illuminates the breast and arms from within, giving it the appearance of Parian marble under a Greek sky. The won-





Galerie Durand-Ruel, Paris, *Watercolors, Pastels and Drawings by Renoir*, April 1921, p. 3, no. 53
(erroneously dated '1906' and titled *Baigneuse s'essuie*)







— 3 —

37. Baigneuse retenant sa chemise, 1886.
 38. Enfant endormi, 1886.
 39. Jeunes filles arrangeant un chapeau, 1890.
 40. Le bain, 1890.
 41. Jeune femme remettant son bas, 1890.
 42. Enfant ■ sur les genoux de sa bonne, 1890.
 43. Enfants jouant à la balle, 1893.
 Une des maquettes pour la lithographie du même sujet.
 44. Les petites filles au chapeau, 1893.
 Une des maquettes pour la lithographie du même sujet.
 45. Esquisse pour « Œdipe roi », 1895.
 46. L'enfant à la chaise, 1894.
 47. Tête d'enfant blond, 1895.
 48. Jeune femme et enfant, 1895.
 49. Portrait de M^{lle} M. L. D.-R., 1898.
 50. Baigneuse assise, 1900.
 51. Portrait de fillette, 1900.
 52. Le Rhône et la Saône, 1900.
 53. Baigneuse s'essuyant, 1906.
 54. Enfant écrivant, 1906.
 55. Le jeune peintre, 1906.
 56. Chloé, 1912.

Galerie Durand-Ruel, Paris, *Watercolors, Pastels and Drawings by Renoir*, April 1921, p. 3, no. 53
 (erroneously dated '1906' and titled *Baigneuse s'essuie*)



AUCTION COMPARABLES

	1	Pierre-Auguste Renoir
	Title	La lecture
	Medium	pastel
	Year of Work	Circa 1889
	Size	Height 31.9 in.; Width 25.6 in. / Height 81 cm.; Width 65 cm.
	Misc.	Signed
	Sale of	Sotheby's New York: Tuesday, May 8, 2007 [Lot 00020] Impressionist and Modern Art Evening Sale
	Estimate	4,000,000 - 6,000,000 USD
	Sold For	5,024,000 USD Premium
	2	Pierre-Auguste Renoir
	Title	Portrait de Cézanne
	Description	Executed in 1880. Signed Renoir. and dated 80 (upper left) Pastel on p
	Medium	pastel on paper
	Year of Work	1880
	Size	Height 21.1 in.; Width 17.1 in. / Height 53.7 cm.; Width 43.5 cm.
	Misc.	Signed
	Sale of	Sotheby's New York: Wednesday, May 2, 2012 [Lot 00039] Impressionist & Modern Art Evening Sale
	Estimate	3,000,000 - 5,000,000 USD
	Sold For	4,226,500 USD Premium
	3	Pierre-Auguste Renoir
	Title	Portrait de Madeleine Adam
	Medium	Pencil and Pastel
	Year of Work	1887-1887
	Size	Height 23.6 in.; Width 18.9 in. / Height 60 cm.; Width 48 cm.
	Misc.	Signed
	Sale of	Sotheby's New York: Tuesday, May 9, 1989 [Lot 00020] IMPRESSIONIST AND MODERN PAINTINGS AND SCULPTURE, PART I
	Estimate	1,500,000 - 2,000,000 USD
	Sold For	2,860,000 USD Premium
	4	Pierre-Auguste Renoir
	Title	Portrait de Cézanne
	Medium	Pastel
	Year of Work	1880-1880
	Size	Height 21.1 in.; Width 17.5 in. / Height 53.7 cm.; Width 44.5 cm.
	Misc.	Signed
	Sale of	Sotheby's New York: Monday, November 16, 1998 [Lot 00044] Impressionist and Modern Art, Part I (lots 38-79)



AUCTION COMPARABLES



6

Pierre-Auguste Renoir

Title	Jeune fille à la rose
Description	PIERRE-AUGUSTE RENOIR (1841-1919)Jeune fille à la rosesigned and dated `Renoir 8
Medium	pastel and pencil on paper laid down on board
Year of Work	1886
Size	Height 24.4 in.; Width 18.2 in. / Height 62 cm.; Width 46.3 cm.
Misc.	Signed
Sale of	Christie's New York: Thursday, November 11, 2021 [Lot 0042C] 20th Century Evening Sale
Estimate	3,000,000 - 5,000,000 USD
Sold For	2,430,000 USD Premium

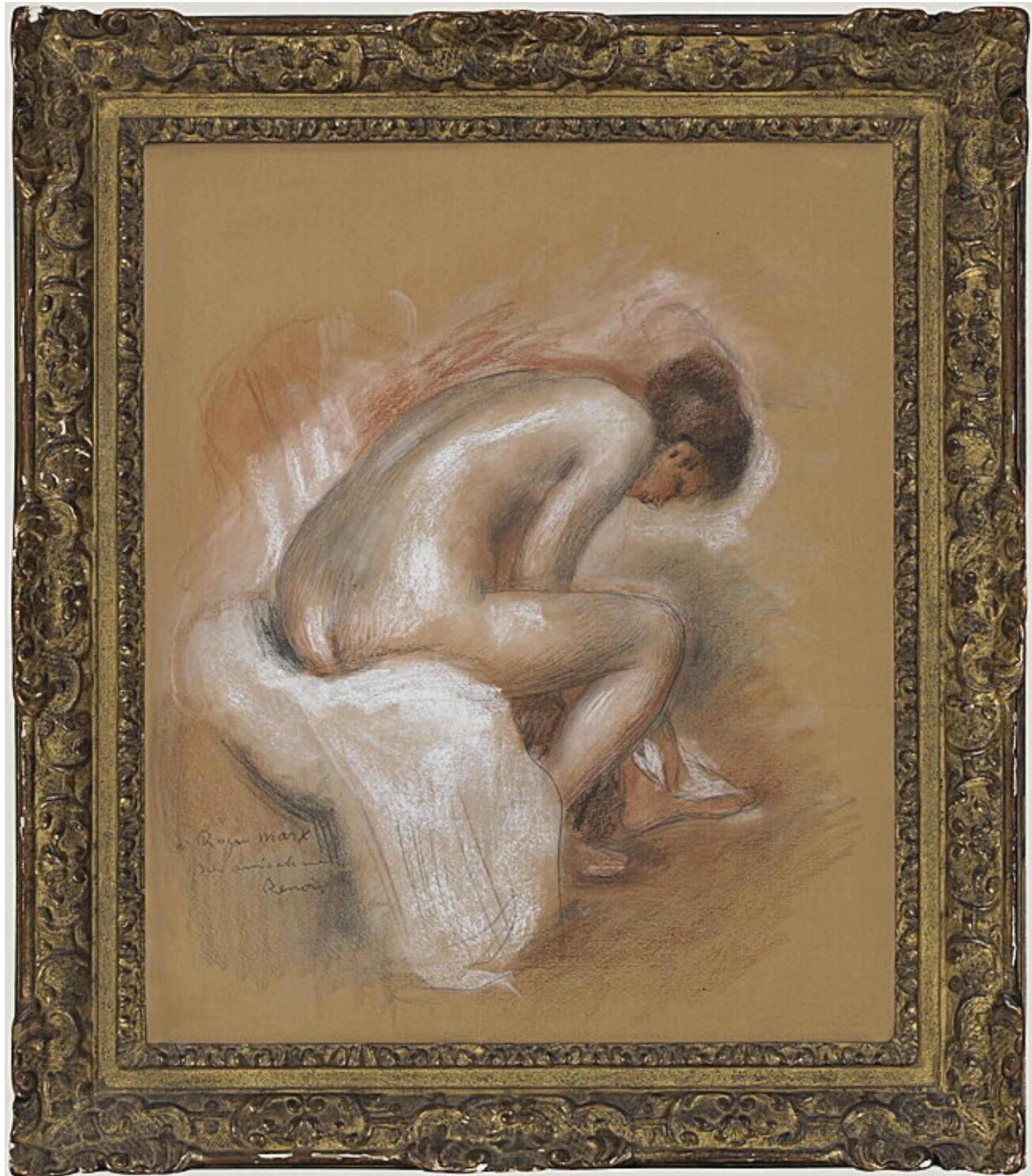


Pierre-Auguste Renoir | *Nu féminin assis, s'essuyant le pied gauche*

1890

Medium: Crayon on paper

Dimensions: 22 x 18 inches | 56 x 45 cm



LOUVRE

Musée du Louvre
Paris, France

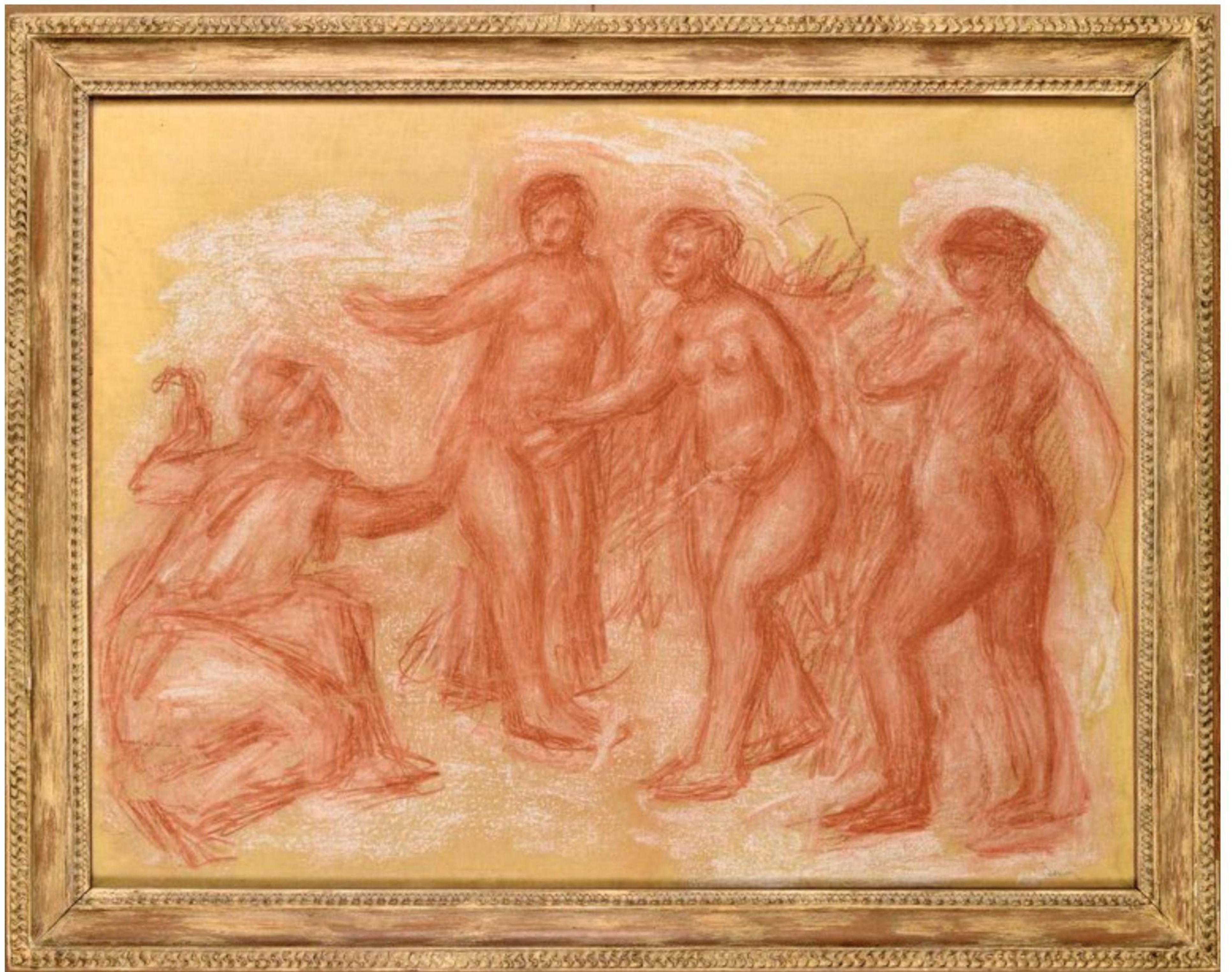


Pierre-Auguste Renoir | *Jugement de Pâris*

1908

Medium: Red and white chalk on tracing paper, prepared and glued to canvas

Dimensions: 29^{1/2} x 40^{1/2} inches | 75 x 103 cm



LOUVRE

Musée du Louvre
Paris, France



Pierre-Auguste Renoir | *Bather*

Circa 1885

Medium: Red chalk, with traces of graphite, on cream laid paper

Dimensions: 16^{13/16} x 12^{3/8} inches | 42.70 x 31.40 cm



Art Institute of Chicago
Chicago, IL, United States



Pierre-Auguste Renoir | *Study of Seated Nude Woman*

Circa 1904 | Published 1919

Medium: Lithograph on paper

Dimensions: 7^{9/16} x 5^{3/8} inches | 19.20 x 13.50 cm



Art Institute of Chicago
Chicago, IL, United States

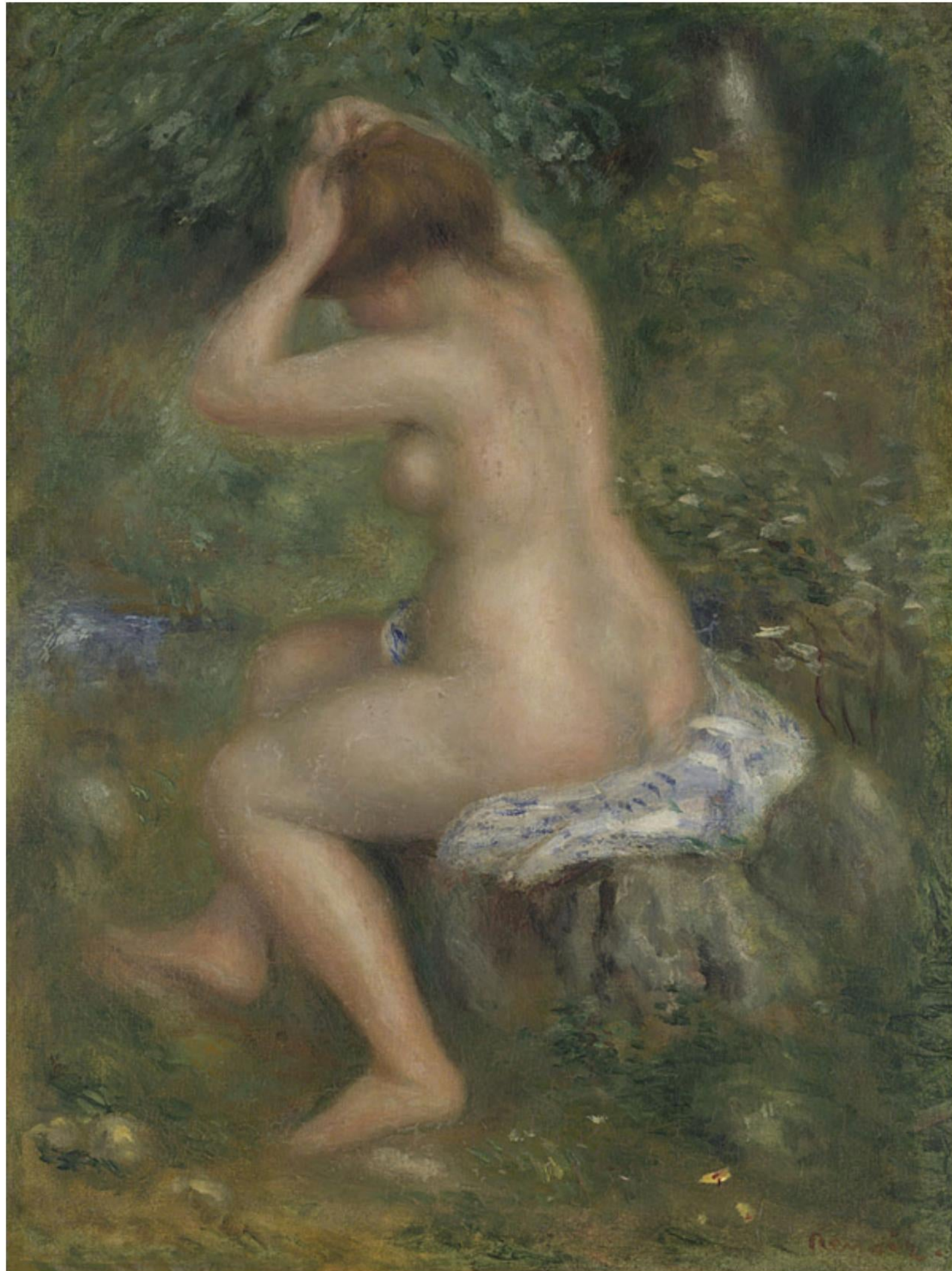


Pierre-Auguste Renoir | *A Bather*

Circa 1885-90

Medium: Oil on canvas

Dimensions: 15^{1/2} x 11^{1/2} inches | 39.40 x 29.20 cm



THE
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GALLERY

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London, England



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